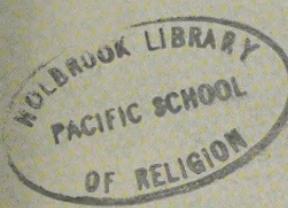


YOUTH

AUGUST 1971



ious Education
EXHIBIT
at Pacific School of Religion



NOW JOB IN ESTES PARK?
TH CRIST & SON: DIALOGUE ON MOVIES
ULD YOU BE A "PERMISSIVE PARENT"?
HAEL PARKS: A BRONSON BURNER

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This issue designed by Bob & Sandy Bauer

Out
The
Rage
of
Love

A cross-section of U.S. youth
invited by the White House
list priorities for the nation



Bob Krueger

Will the President really listen to what the nation's youth have to say?" That is the biggest question delegates to the 1971 White House Conference on Youth are now asking after drafting 300 pages of recommendations. Meeting in April at Estes Park, Colo., were 915 youth, 3 adults, and 100 representatives from abroad. The U.S. youth delegates were selected to represent a cross-section of the country's youth between the ages of 14 to 24. Primary working units were ten task forces arranged around the following issues: Foreign relations, environment, race and minority group relations, drugs, education, poverty, legal rights and justice, economy and employment, the draft, National Service, and its alternatives, and values, ethics, and culture. To hold a youth conference is required by law every ten years and hopefully will result in legislation and government action supportive of the welfare of youth. Reflecting the spirit of this year's conference was the Preamble drafted by the Task Force on Values, Ethics, and Culture. And the overriding issues were war, poverty, and racism. The Preamble, photos of the conference, samples of recommendations, and comments by some delegates appear on the following pages.

THE WHITE HOUSE CONFERENCE ON YOUTH, 1971

THE PREAMBLE

TO THE PEOPLE

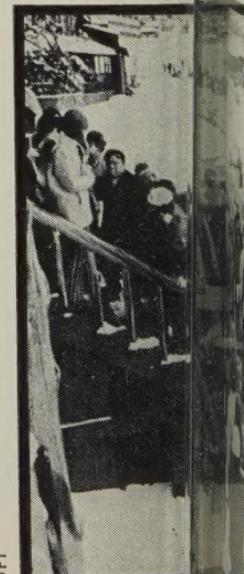
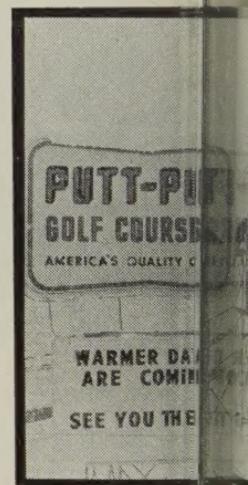
We are in the midst of a political, social, and cultural revolution. Uncontrolled technology and the exploitation of people by people threaten to dehumanize our society. We must reaffirm the recognition of Life as the Supreme Value which will not bear manipulation for other ends.

The approach of the 200th anniversary of the Revolution which gave birth to the United States of America leads us to re-examine the foundations of this country. We find that the high ideals upon which this country was ostensibly founded have never been a reality for all peoples from the beginning to the present day. The Constitution itself was both racist and sexist in its conception. The greatest blemish on the history of the United States of America is slavery and its evil legacy. The annihilation of Indians, genocide, exploitation of labor, and militaristic expansion have been among the important short-comings which have undermined the ideals to which the people of this country have aspired.

It is time now finally to affirm and implement the rights articulated in the Declaration of Independence and the Constitution. Each individual must be given the full rights of life, liberty, and the pursuit of happiness. The Bill of Rights must be reinterpreted so as to be meaningful to all persons in our society. In addition, the following rights are crucial:

- The Right to adequate food, clothing, and a decent home.
- The Right of the individual to do her/his thing, so long as it does not interfere with the rights of another.
- The Right to preserve and cultivate ethnic and cultural heritages.
- The Right to do whatever is necessary to preserve these Rights.

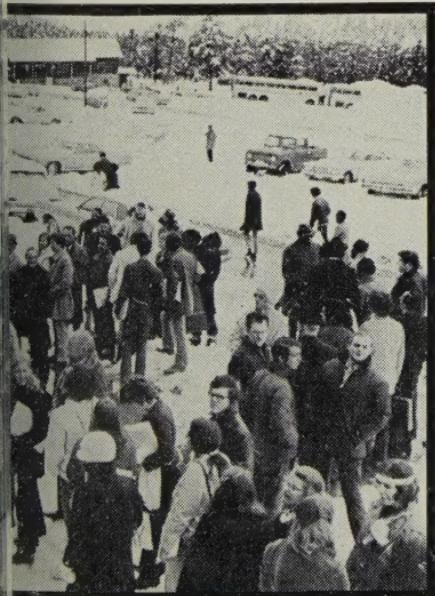
Governments and nation-states are created to



UPI



Bob Krueger



Joan Kelley



The "YMCA of the Rockies" was the site of the 1971 White House Conference on Youth. Estes Park is on the eastern slopes just two hours north of Denver. When delegates arrived in late April, no one expected two feet of snow. And so while plastic Glad Bags tied over feet were temporary comfort, warm parkas and boots were rushed in by the army.

secure and protect these rights. Through the acquiescence of its citizenry the government and other power structures of this nation have not fulfilled their responsibilities to the people, seeming instead to be concerned primarily with their self-perpetuation through serving the interests of the powerful at the expense of the people. Insofar as any branch, agency, or member of the government or other power structure neglects its responsibility, it forfeits its legitimacy. We proclaim the following grievances:

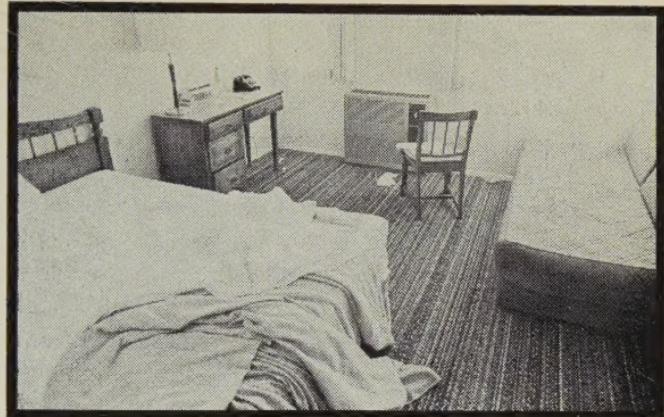
- Denial of equal opportunity has led to privation in the midst of plenty.
- Repression has denied the free exercise of political rights in a "free society."
- The system of justice lacks legitimacy for vast segments of the people, particularly minority groups, and the poor.
- Free cultural expression is discouraged in a supposedly pluralistic society.
- Appeals to chauvinism, nationalism and militarism smother the individual's right to conscientious free choice of action and belief.
- A war which is abhorrent to the majority of Americans and which inflicts inestimable anguish on a foreign people continues.
- The government and the people have allowed economic and political power to be concentrated in institutions which are not responsive or answerable to the people, resulting in the waste and destruction of human and natural resources, and the failure to meet the people's needs.
- The fear of youth identifying with adults and vice-versa, the fear of people identifying with themselves and with their race, the fear of people identifying with a country—all create a climate which permeates this nation.
- Internal divisiveness has contributed to a loss of national purpose.

The recommendations which follow we submit to the people as a realistic, positive, fundamental,



Bob Krueger





Bob Krueger



The youth delegates slept six persons to each 8 x 10 room in 40 mock log-cabin bungalows, often without heat or hot water, and with erratic toilet facilities. Adults were housed in the camp's more modern lodges (above right). Daily schedules of meetings and meals ran from 6:30 a.m. to 1 or 2 a.m. or later.



Bob Krueger

minimal program for the redress of such grievances and the recognition of these Rights.

We are aware that "commission," "conferences" and "reports" have often been used as a mechanism to divert the attention and energy of the people, in the guise of furthering "communication." This Conference shall not be so used.

Youth has been seeking reform of political and social institutions. Evidently these institutions are threatened by the basic insecurity inherent in change. The result has been repression which has transformed our struggle for reform into a struggle for survival.

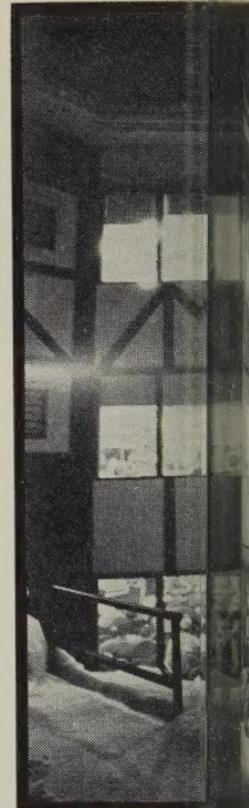
We must recognize that change is not restricted to the realm of history, but is an ongoing process, the central dynamic of life.

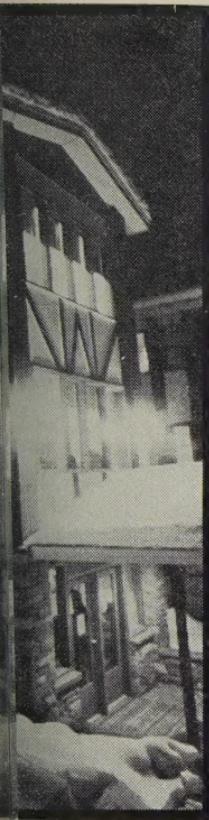
We recognize further that while youth is often most receptive to change, they are not alone in desiring it. We affirm our kinship with persons of good will of all generations. This affirmation stems from our appreciation of the indivisible nature of liberty.

We are aware of our responsibility to fight for the rights of all people. We recognize that we in the United States of America have strayed from the fundamental tenet of this nation, that the government is responsible to the people, in whom power resides, and that the people are therefore fully responsible for the policies and actions pursued in their name.

We, as have so many before us, dedicate ourselves to struggle and sacrifice for the realization of the ideals embodied in the program we have set forth.

Out of the rage of love for the unimplemented principles we here assert, we challenge the government and power structures to respond swiftly, actively, and constructively to our proposals. We are motivated not by hatred, but by disappointment over and love for the unfulfilled potential of this Nation.





Bob Krueger



Bob Krueger

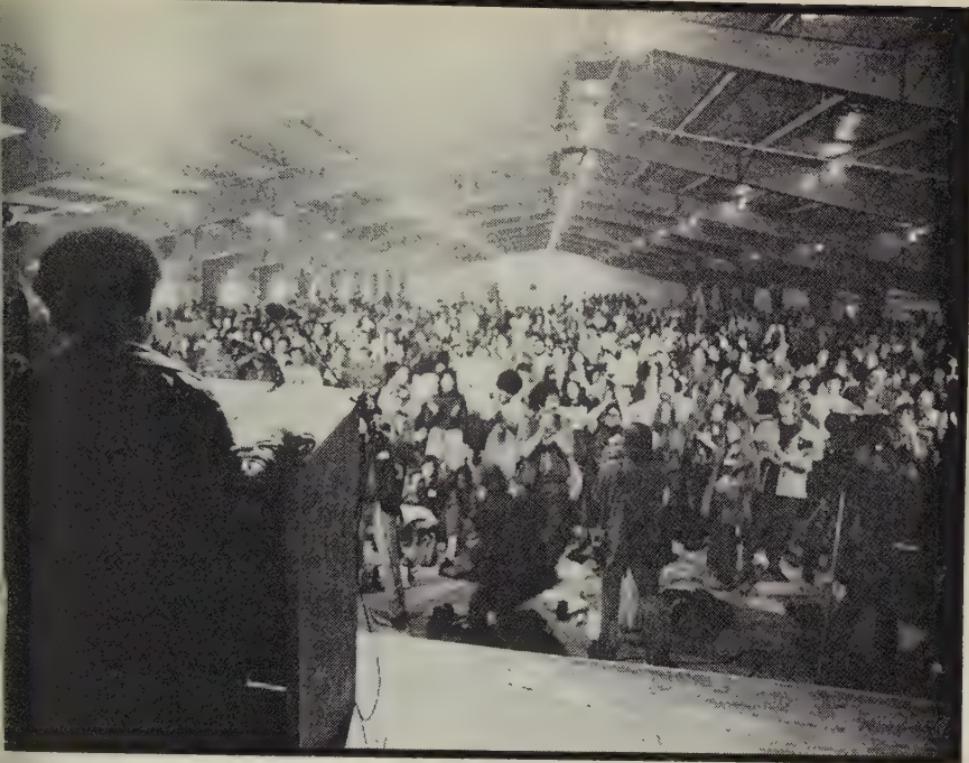
To tackle the main job of reacting to advanced reports of the advisory group, conferees were divided into ten task forces, many workshops, and sub-workshops. Unplanned, special-interest caucuses also sprang up. Among Administration leaders, Interior Secretary Rogers Morton (below) appeared briefly for a rap session on ecology before leaving in his 400 horsepower limousine.



John Kelley

SAMPLE WHCY RECOMMENDATIONS

- Total U.S. troop withdrawal from South Vietnam by the end of this year and an immediate halt to all U.S. military activities
- Government should control and license sale, distribution, advertising, potency, age of user, and tax revenue of marijuana with a view of permitting its general use under reasonable standards
- The President should go on television within six months and officially denounce racism "as the cancer of American society"
- Nationalization of the coal industry with the abolishing of all strip mining
- A guaranteed-annual-income program that would provide a family of four with at least \$6500 a year
- Abortions should be removed from the legal area and left up to the doctor and patient
- Give health care to every citizen
- Endorse an end to the draft and authorize an all-volunteer army
- Declare amnesty for all draft violators and exiles when draft ends
- One quarter of the national budget should be devoted to education; limit the defense budget to \$50 million for 1972
- Develop criteria for measuring the "quality of life" for both individuals and the general society and then let the public know the results periodically
- Emphasize governmental funding of experimental and innovative systems in education
- World population be stabilized substantially below the current level
- Set up a National Environmental Corps to provide manpower for constructive ecological action and research and opportunities for involving interested young people.
- A United Nations tax on the exploitation of the Seabed and Outer-space and other resources as belonging to all mankind
- A White House Conference on Youth to be held every four years

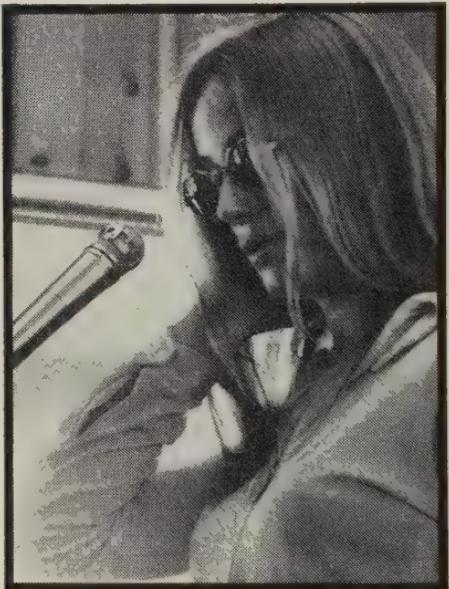


Bob Krueger



At the closing plenary session, a standing ovation was given Karen Rux of Durham, N.C., after she read "The Preamble." Follow-through on the recommendations of the conference is now in the hands of the White House and its federal agencies, as well as the individual delegates as they return to local and state situations.

"President Nixon has a knack for only hearing comfortable words and ignoring the rest."



KRISTINE OLSON
Boston, Mass.

The conference was, without a doubt, one of the most haphazard, poorly thought through undertakings I've ever experienced. If that hadn't struck the delegates *before* their trip to Colorado, it certainly must have hit home after the incredible bungling of logistics at Estes Park.

One common misconception should be straightened out from the start. The White House staff was *not* responsible for the change of location from Washington, D.C. to Colorado.

That move was decided upon at first meeting in August, 1970, Irvine, Calif., by the original T-Force members who wanted serious and careful discussion of the business at hand and none of the distractions which a D.C. site would present. Which is not to say that Estes Park was the perfect alternative, as obviously it was not, in terms of adequate press coverages, weather conditions, food, lodging, meeting facilities, etc.

The first indication of any "official interference" at all came via the initial, pre-conference meeting in Irvine. White House and other "observers" were stationed all over the place, taking in all that was said and done. Nixon himself also kept his distance, seemingly leery of embarrassing encounters. Even when he was at San Clemente, 25 miles away from only 120 of us chiselers, he consistently declined to come and talk with us, and ended up inviting a handful of the more powerful representatives to hop a helicopter and spend a few sequestered moments with him.

The next such occurrence was in early November when we were "formed" via staff memoranda. The conference format had been "modified," so that instead of bringing all together, individual groups would meet "sequentially" scattered over a month's time. This was a patent political ploy to cushion whatever impact the conference might have, and it provoked immediate and substantial objections from our Task Force members. They fired off a letter to the conference

hairman, Stephen Hess, expressing disgust with this "deliberate disengaging device contrived to ease the Administration's mind" and condemned the action as only serving to reinforce pervasive doubts that "no one in power wants to see the South Conference have a life of its own." Steve sent a placating reply the following week, announcing their intention to reassess the proposal in light of all the criticism it had received. The original format was reinstated soon thereafter.

As for implementation, there is very little commitment to any follow-through on all but the most non-controversial measures endorsed at the conference. President Nixon has a traditional knack for only hearing comfortable words and ignoring the rest, and he has remained true to form in reactions to the South Conference.

The credibility of the conference is increased by the fact that there really was a cross-section of young people chosen as delegates, even though I wish Hess hadn't harped much about our being a microcosm of census statistics. With our variety of backgrounds, it was good, once, in being able to pass a resolution on the war or on FBI invasions of privacy and not be subject to a smirking Agnew calling us "effete saps" or others discounting it as coming from radical students. We were surprisingly well together for such a diversified bunch and we did manage to sift out our extreme differences and concentrate on priorities which we almost unanimously identified.

Of course, there was a certain amount of public posturing and preening which went on. Ego-tripping is unavoidable in any gathering of this nature and especially when for many it was their first exposure to the media and their first chance at a massive forum. But despite limitations of time and other logistical problems, the conferees did quite well.

One of the greatest disappointments was the Joint Effort movement at Estes Park. (Originally some groups had discussed the possibilities of holding an alternative conference because of their disdain for the first WHCY design and because of their distrust of the Administration's intentions. But they opted to work within the conference itself in the form of Joint Effort.) They should have been better organized with better spokesmen. As it turned out, they lost what support they had the first night by insisting on a vote for a resolution on which they had not laid enough groundwork. They had the potential for being one of the most powerful forces at the conference, but they did not know how to bypass Hess, they had only partial information on some issue areas, and they appeared arrogant by proclaiming themselves right and everyone else wrong or misled, thereby alienating a large majority which they had not yet reached.

The major accomplishment of the conference was its coming off at all with any substantive recommendations. It could have been subverted altogether by the Administration's malingering; it could have fallen

apart at the seams the first night; it could have dissolved at the end with no hope of agreement. Yet somehow people did manage to work together under all kinds of adverse conditions and produce a group of understandable proposals.

Joan Kelley



RACHEL MARRACINO Concord, Calif.

Because I was a late-chosen delegate to the conference, I felt in the dark when I arrived in Colorado due to the voluminous information that had to be digested mentally in advance. There were many others in this same situation. We were unprepared and had to play it by ear. Other delegates came so well prepared that they had already written out proposals.

There was good representation of all the ten Task Forces. For example, the Values, Ethics, and Cultural Task Force had a priest, a 19-year-old pregnant unwed girl, and a man whose brother was in prison for rape. The Draft Task Force had people who were in the armed forces and also draft dodgers. I was also glad that the government picked dissident kids and invited them to the conference. This provided a healthy atmosphere and a well-rounded representation of youth.

As an example of how loose the kids were at the conference, on the final day the Drug Task Force got up in front of the whole conference and stated they wanted to legalize marijuana. Then ten youth sitting in the front row lit up a joint that they could prove their point. This was done right in front of the press and cameramen.

As a comment I might add that because of the snow, Steve Hess had the army fly in 1000 parkas and snow boots. The first ones in line to receive the gear were the girls with long hair. It was kinda ironical for the same kids who were doing all the yelling about peace and war and justice and the Draft were the first ones in the line to get their boots and parkas.

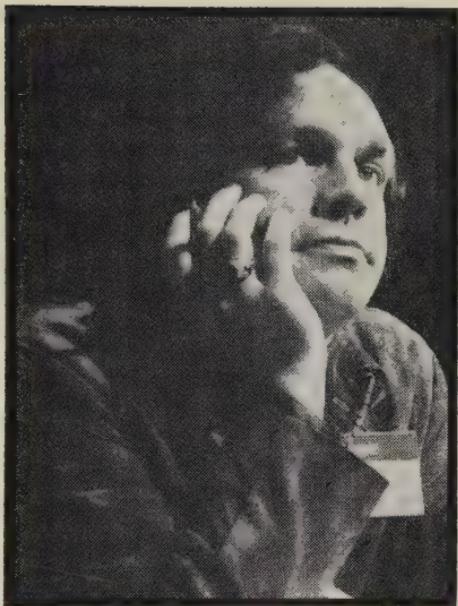
"I'm glad the government also invited dissident kids—it provided a healthy atmosphere."

PETER HENSCHEL

Wauwatosa, Wis.

Perhaps the only valuable contribution made by this conference was to show the American people, through the media, that a demographic set of U. S. youth does have views and priorities. People are, on the whole, tired of hearing groups speaking to themselves. Now, for the first time since the beginnings of mass conflict and confusion, people could hear a voice of U. S. youth—all youth. The value was here—in its hopeful shattering of myths and shibboleths.

One would be living in a fantasy to think that, for one moment, the White House is going to consider any of the *major* recommendations from the conference. Most of them are in direct conflict with Administration policy and Weltanschauung. To



Richard Bellak

place great laurels upon follow-up implementation channels is to be overly optimistic.

ANGELYN COY

Jackson, Tenn.

I feel that the Nixon Administration handled the planning well. In the past decade, the government held conferences about children *and* youth, whereas this year two separate conferences were held: one on children, the other on youth. This was a necessary step because one final report voicing the interests of both youth and children would be impossible. Another sensible change was made by incorporating the actual ideas of youth into the report instead of relying solely on so-called "adult experts on youth," as before. Every type of youth in America was represented at the conference. This



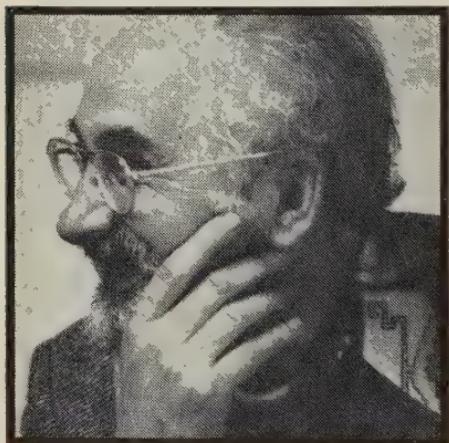
nearly proportional representation helped the results of voting on recommendations to be an almost accurate account of what the majority of youth in our country today think.

The greatest accomplishment of the conference was the better understanding of other people's problems that was gained by each youth and adult delegate. It is unfortunate everyone cannot experience something as helpful as this conference. The most changes and work will be locally and state-wide.

a sense of having been shunted off somewhere, so that they would not occasion disturbances in the center of government, and perhaps so that their findings can be conveniently set aside. This feeling was very widespread, and in my opinion not without some justification.

It is far from clear to me in what sense the delegates were representative. Minority groups, such as blacks and American Indians, were present in numbers much greater than their proportion in the population. While other minorities, for instance, religious ones, were not represented such at all. On the whole, the young people were articulate, able and dedicated. So far as the quality and character of the youth of the country is concerned, we have every reason for pride and hope.

In my judgment, the importance of the conference lies in its focus of attention on the depth and urgency of the national crisis. This crisis is continuing to grow in intensity. Young people are alienated from our institutions and practices to an alarming degree, and this seems to be true not only of the very small radical minority, but of a sizeable majority of our youth. They must be heard; they must be responded to. If their faith in the possibilities of orderly change is not restored, the change that will come about will shatter the values both of youth and of their elders.

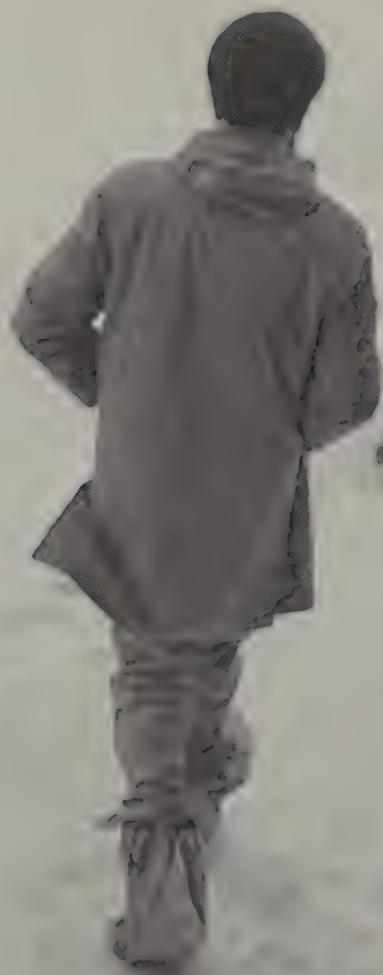


Richard Bellak

ABRAHAM KAPLAN Ann Arbor, Mich.

I believe a very serious mistake was made in locating the conference in Colorado rather than Washington, D.C. This deprived the young people of an opportunity to see their government at work, to meet with their representatives in Congress, and to engage in dialogue with those most directly participating in the decisions which affect their lives. It also gave the conference delegates

"The youth of this country must be heard; they must be responded to."



the tears that got away

by doug brunner



i don't think than i'm a cynic, though at times there is a hazy separation, no, it's just that through a lot of crazy things we do i see the positive side of us all . . . i guess that's why these cartoons, which were to be about the positiv side of love, the spring aspect of love, turned out the way they did. . . .



leave me alone
or i'll love you to
death . . .



science has made
another major
break through...



my heart's
been broken



we
have
isolated
love



is there
anything
i can do?

LOVE
ME



are you
g to do
it?

sell it to the
military



BRUNNER

how about
a kleenex?

i love you
more than myself



i love you

i love you
more than anyone
in the world



i love you too

i love you
more than the
sky and stars



I LOVE YOU

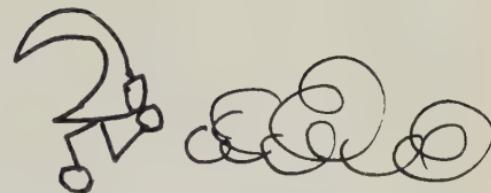
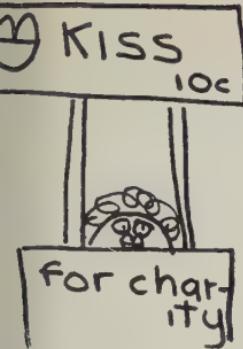
i love you
more than life



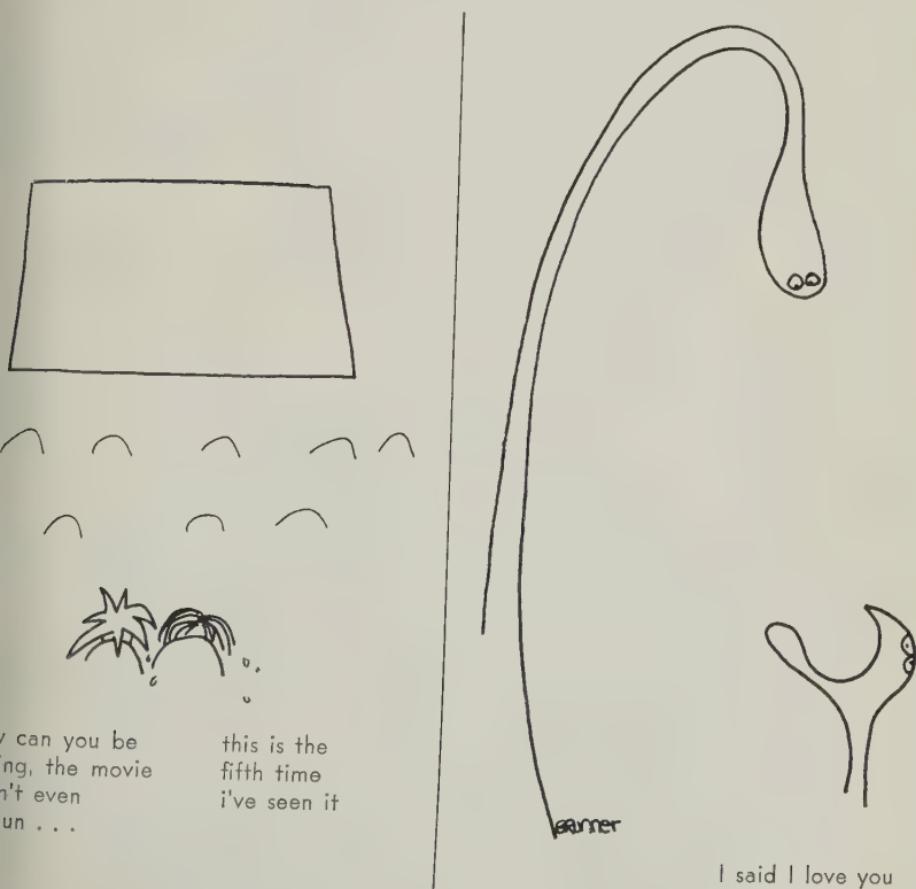
i love you

are you sure
you love me?





first, do you
love me?

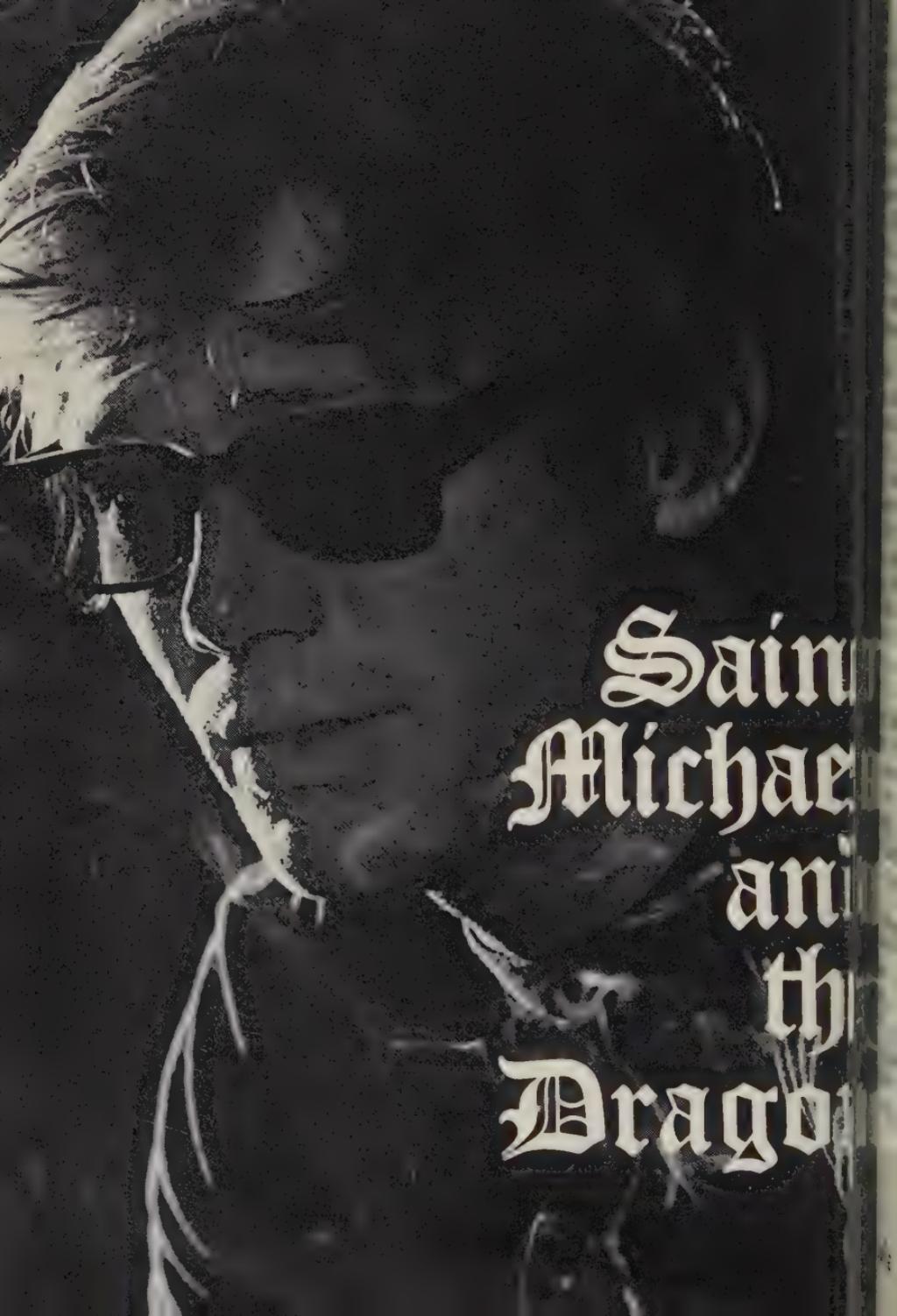


I said I love you

I can you be
ing, the movie
n't even
un ...

this is the
fifth time
i've seen it

banner



Saint Michael an d the Dragon

talk to Michael Parks is to become intensely involved in the problem of communication. The dialogue is rambling, often cryptic, and liberally sprinkled with quotations and anecdotes. He rarely answers a question directly. If you listen long enough, you realize that communication—as an art, an industry and a daily necessity—is one of his greatest concerns.

Michael is an actor, singer, songwriter, scriptwriter, and he has a great deal to say about it all. That being so, it is strange that throughout his career in movies and TV he has given roles that required him to do little or nothing. An extreme case in point was the part of Adam in John Huston's "epic" version of *The Bible* (Michael wore little and did less). Other films (*The Wild Angels*, *Fargo*, *Bus Riley's Back in Town*) allowed him more lines, but he was gradually typed as silent, complex, moody and withdrawn. Comparisons to the late James Dean are inevitable, and they followed him right through the filming of *When Came Bronson*, shown on C-TV last season.

Jim Bronson, the motorcycle-riding hero of the series, Michael communicated less with words than with eloquent use of "body English"; "It's the head, a change of posture, the subtle shift of an eyebrow. Well, that's what they looked for," he explains. "I think they looked

for a quiet hero. I don't, you see; but if you're discussing a subject that's mundane, how many words can you give it? Had I run into some very bright individuals on my travels, then I'd have had a myriad of things to say. But it depended on the people I met. You don't give 50 cents change for a quarter, for instance. It doesn't do any good. Doesn't help the person, doesn't help you."

When Michael talks about Jim Bronson it is often hard to distinguish the actor from his role. The same "I" speaks for both, betraying an identification that goes beyond a simple habit of speech. It is too easy to say that Michael is Jim Bronson, but it is apparent that his portrayal of Bronson is invested with many of his own beliefs about realism and honesty.

"The industry is confused by the idea that film and the arts are realism. They feel that realism is the *action* . . . they're looking for the result. I'm more concerned with the *why* of things. If film is as impressionistic as I think it is, then your hero must surmount problems more than just physically. As Jean Renoir says, 'Reality is only the surface of things.'"

On the surface of things, then, what Michael tried to communicate through Jim Bronson might be traced to his earlier years. He grew up in

an itinerant family, and was on his own at the age of 15. During the next few years he studied acting and did a variety of things: driving trucks, picking vegetables, selling newspapers, fighting forest fires and upholstering coffins. He acted in 57 different little theatre productions before landing his first TV role, in the daytime series *A Day in Court*. Other TV jobs followed. In his first movie, *The Wild Seed*, he played an itinerant farm worker. A later movie, *Fargo*, had him riding the rails. Eventually there were disagreements with Universal Pictures over casting, which put an end to his movie career for two years . . . until the "Bronson" pilot film.

"The only reason I did 'Bronson' was because I was broke. I mean literally, I was broke. And they came to me and said, 'We have a story about a guy on a motorcycle' and so on, and I said, 'Terrific.' And they said, 'Will you do it?' and I said 'Sure, terrific.'"

His words are tumbling over one another. You get the feeling he is telling the story of his life. "Then we went ahead and it was an awful script, and I told them it was awful, and they said, 'We don't know what to do with it,' and I said 'Well, I do,' and they said, 'We don't like that,' and I said 'Okay.' So then we went out on the road and I did it anyway, I changed it, and they were gonna fire me and sue me and everything

else, but they got a big response and then they were gonna make a seri-

"Then all was forgiven, you know they said, 'We don't like the way you changed it but I guess it's right. Now we'll do the series and we don't want you to change it either.' So then I went out and changed it again anyway, and then they were gonna sue me and fire me and everything else. The series still got a big response, and they said 'Well, we don't like the way you changed it, but okay. Can you do it on air?' And I said, 'No, not unless I do it in a straight jacket.'"

One of the theories kicked around in the press about why "Bronson" was not renewed for another season was that Michael found the on-location shooting schedule too demanding. "It's not the schedule. I mean, God, I was anxious to do four shows at a time. I would sleep four or five hours a day. Sure, you mind hours. You mind even three hours a day if you're in conflict, but you work 18 hours a day if you're not. But it's not a matter of just hours."

What it is a matter of, evidently, is conflict. There were problems with producers, directors, script-writers, scripts; throughout the series there were few scripts that Michael did not rewrite to some extent. He did my best to change them, make them work. For instance, in

"I believe that the greatest insult you can give anybody is to denounce his religion."



cript, a Zionist was giving a very
aded interpretation of a Catholic
est who had been defrocked. I
und that it was blasphemous. Now
a Zionist wants to write about a
bbi who leaves the synagogue, I
ay give more attention to it, more
nsideration. So I was out there
hting the studio and everything,
t for myself, but merely defending
tholocism because of the fact that
believe the greatest insult you can
ve anyone is to denounce his re-
ion. The script eventually ran,
t it was changed quite a bit. I
ln't want you hating the Catholic
th. I didn't mind you being con-
ned with a *man* of the Church,
t religion itself, if it's someone's

only hope, then it's beyond reproach . . . I'm not carrying any banners, but I believe that you light a candle for Saint Michael and you also light one for his dragon."

'Saint Michael and his dragon'—could it be a slip of the tongue? Not Saint George, but Saint Michael . . . behind that sentence there is a world of insight into the complexities of Michael Parks. Given that Michael is not really *Saint Michael* any more than he is really Jim Bronson: then who, or what, is the dragon? The answer lies beneath Michael's hassles with scripts and producers, his concern for his audience, the absolute polarity between what he admires and what he despises.

"You want a quote? Okay: 'Television has become the altar of the new religion, business.'" There is a pause for effect—after all, he's an actor. "I mean, how can we have the audacity to try to explain *life* in a format? Because of advertising.

"You take the youth, for instance. I think they run around and they talk in slogans these days, more so than their parents did, because of television. Television is filled with slogans. Camus said that man's carnal truth has become a lie through advertising. You go out on the street and you see a billboard and it says, 'The best. This is the best bread. You can find no better bread than this.' And television says, 'You can find no better gasoline for your car.'

And you're attacked with this! This hypocrisy! And before TV there was radio, and it was almost like a setup—piping out the melodies of the day, and between the melodies it would say to you, 'The reason why these melodies are brought to you is because *Lingendorf*'—or some weird product like that—is bringing it to you.' So when I say to you that television is the altar of the new religion, business, I mean exactly that."

That pause back there was more pregnant than you thought. The dialogue is becoming a monologue, but you let him talk because it's refreshing to listen to someone who really feels what he's saying, who doesn't talk in slogans.

"The youth today is as much caught up in slogans as anyone else. You run into one on the street and they say, 'What's happening?' You say, 'I dunno, I'm doing this and that and so on, what are you doing?' And they say, 'Oh, you know, tryin' to get it together, man.' You say, 'What do you mean by that?' And they look at the guy next to them and they say, 'Well, he doesn't dig where we're at, man. He doesn't know what we're talking about.' So they say, 'Well, you know, man, like it's heavy, man, I mean the whole scene, man.' And you say, 'Well, let's go back over those words, just because I don't understand what you're saying. I would like to very much, I have nothing against you but I

would like to, you know, have something for you. So, what is it mean by 'heavy'? What are trying to 'get together'?"

"And it becomes too much for the if you can't speak in a code—what I can! I'm an actor, you know, I can prove it: I've said things 'It's really out of sight, man, what you mean.' And you walk away and they say, 'Gee, what groovy cat.' Sometimes I don't like feeding that sickness and I 'Groovy is a very cheap word.' like a commercial, like a slogan."

You remark that unfortunately, many people are satisfied with these gags. "Yeah, well, that might be some people, but not for me. Therein lies the problem, you see."

You do see.

"Previously, most of these people in the business were shoe salesmen, car salesmen, or something—came out of other businesses. They said, 'Why are you making it a you can make money?' That's the way people are raised in this country. So, you know, 'If you're so successful, how come you're not rich?' Everybody goes hahaha, laughs at that's a joke, but that's really true. That's very real! Therein lies the problem!"

The problem, to re-state the case, is how to survive artistically and financially in an industry whose standards

**"I've given up motorcycles . . . I ride horses now
They're more dependable . . . and they're alive!"**

ards are lower than your own. Since the "Bronson" series folded, Michael has been surviving by doing two of the things he enjoys most: singing and writing. He has four albums out. The latest, *Lost and Found*, features one of his own tunes, "Turn around Little Momma." And of course, there was his hit single on AM radio, "Long Lonesome Highway," which was the "Bronson" theme song. On the writing end, he collaborated on one film script with Jerry Southern, and there is a solo effort in progress. He will not comment on these, preferring to quote Voltaire: "You love your art too much to treat it in a frivolous manner."

The dialogue is coming to a close, and still there is no "exposé," no sensationalistic discoveries about Michael Parks. The Private Person....

That's another sacred thing to me, privacy. Strangely enough, when you do write about the *beautiful* life of someone, someone really talented and very artistic . . . and it turns into a beautiful story, there's no degradation, no sin, then you find that it's not really sold. It's not sold in the market-place, it's not successful. If you write about Elizabeth Taylor, for instance, committing all sorts of adultery or leaving her husband for someone else, then it's saleable. So in that sense you can't turn to the public and shake your finger

you can't say, 'Well, my God, where do your values lie? What are you buying?' But perhaps it's because their dreams have faded, their dreams have gone, died. They're locked into something, and they say, 'Well, at least she escapes. Lucky her.' She's idolized."

There is another pause. You would like to communicate many things, but time is short and you feel that somehow, it's all been said. A detail floats to the surface: Does he still ride motorcycles? "No, I ride horses now. They're more dependable than bikes . . . as my daughter puts it, 'Horses are alive.'"



Photos by Polymenakos

JUDITH CRIST



No movie critic has a larger audience than Judith Crist. She is read weekly in the national TV Guide magazine. She is seen regularly on the NBC-TV network Today show. Her reviews appear weekly in New York magazine and monthly in The Washingtonian, Los Angeles, San Diego, Palm Springs Life, and Metro-Boston magazines. And she lectures and travels extensively. Recently YOUTH magazine taped a dialogue between Mrs. Crist and her 1 year-old son, Steven, in their family's New York City apartment. Excerpts follow.

YOUTH: Protestants and Catholics have recently withdrawn their support for the film rating system. What do the two of you think of this action, and the rating system itself?

JUDITH CRIST: I felt withdrawing their approval of the rating system was not only belated, but almost ridiculous. They never should have given their approval in the first place. I think it is absurd to have an agency grade itself, because its raters will say exactly what they want to see in their own achievement.



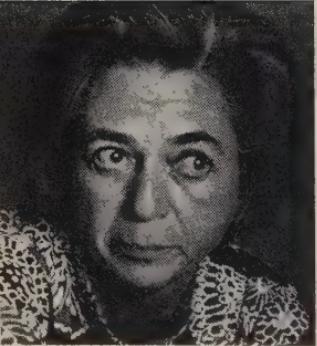
STEVEN CRIST & SON

**A dialogue
between the nation's
top movie critic
and her son**

photos by John Goodwin

ments. It's like having students make out their own report cards. In general, I think this whole attempt to regulate or to measure morality and social sophistication is ridiculous, that there should be no kind of censorship other than self-censorship. I think that there can be only self-discipline and self-regulation on the part of both the creator and the audience. And the ratings themselves were created not only as a crutch for the industry, which was running scared at the time, but also for parents, who will grab at anything that takes away their responsibility. Steven has seen just about every kind of movie. At one time, you see, I could control his movie going, simply by giving him or not giving him money. He lives on his own allowance now. The only way I have attempted to interfere or regulate his movie going is to express the rather feeble hope that he will read my opinions and perhaps be guided by them. I don't know if this has worked, has it?

STEVEN CRIST: I don't see any point in a rating system. The only way you can explain it is as an attempt at censorship. Because the only thing that



the ratings regulate is the age of the audience rather than the film's content or social value. All people under 18, who are affected by the rating by and large don't go to movies to see those things that are being censored or rated to keep them away. That's not why they see the movie.

MRS. CRIST: I think this is a very important point that Steven raises. We older people have invented the rating system in order to protect ourselves. We wish only that the rating system had been applied to violence, but it has concentrated exclusively on sex. And my own hung-up, hypocritical, inhibiting generation sits there and counts every bare breast, every physical encounter, every four-letter word. Steven's generation is a much healthier one. They know that people have two breasts and they are not shocked by the sight of them. If they know about sexual relationships, then they take them within a context. If they don't know about them, then they don't know what's going on. And they fortunately have been able to get the words out of their system.

**"Older people
have invented
the rating system
to protect
themselves"**

STEVEN: I feel you go to movies for enjoyment, relaxation. A movie may tell you something, but what you see on a screen is not a motivating force in your life. It doesn't change how you act or live.

MRS. CRIST: You see, this whole fear of movies is another indication of adult relinquishment of responsibility. Because any parent who thinks that two hours in a movie house is going to change a child's moral standards must be a pretty rotten parent for the other 22 hours of the day.

YOUTH: In other words, you're saying that if a parent brings a child up properly, that child would be equipped to handle almost any kind of experience, and to put it in perspective.

MRS. CRIST: Right. But on the other hand, as the audience has become larger over the years, I learned that a 15-year-old in New York has one moral standard, and a 15-year-old in Indiana may have an entirely different level of sophistication. And I know 15-year-olds who are far better equipped to cope with things in some movies than most 18-year-olds. And so this is a great problem for a movie.

reviewer. What am I going to say—"If you're a sensitive, sheltered housewife of 42, this movie will shock you"? And therefore, my own feeling is that after the age of 12, which is a good cut-off line in our society today, we must have open selectivity. I think the one way I've been able to censor, or I prefer the word guide, Steven's movie going is to say, well, you won't like it, it's boring. I will say, you're not old enough. And more often than not Steven will go to see the movie anyway. And I say with a certain amount of pride and no modesty, that he usually finds I'm right. And so you find this out and you trust opinion, whether it's a parent's opinion or a critic's.

STEVEN: The whole fear of movies is a matter of excuse. Most parents have to find some outlet to blame their kids for not turning out the way they wanted them to. A while back there was the whole controversy about the Saturday morning TV shows, and how they were all too violent, and kids were going to turn out to be sadists and murderers by watching them. They assume that if kids see violence on the movie or TV screen they're going to accept what they see as the gospel.

YOUTH: Do you feel then that violence or sex in films is not necessarily the kind of thing that would cause a person to go out and become a criminal?

MRS. CRIST: The psychopathic personality is going to be triggered by something. It might be a movie, it might be a passer-by on the street, and it might be anything that happens to him. So movies might well be a triggering factor for that personality, but they certainly are not a factor to *create* a personality. A movie is just a transient experience. It can leave you with many things. A book leaves you with many things. Music, encounters with people, everything in life can affect you in one way or another. But I do think that we have a terribly puritanical tradition in our culture. It is not true of all cultures. It would never occur to the Scandinavians to censor sexuality, but they will censor violence. And the British are far more sensitive about the effects of violence than of sexuality in media. But we seem to bring our kiddies up on this infantile notion that it is perfectly all right to watch



"Ratings only regulate the age of the audience, not the film's content"



"The British are more sensitive about violence than sexuality in the media"

one human being chop another human being in 89 little pieces with all possible flow of blood and screams, but you may not see a female breast which represents a life source and is part of the beauty of the human being created in God's image.

STEVEN: I think it also has to do with who is the hero of the movie. The whole image of the hero is changed. He used to be a tough person who was physical supremacy. But in the more recent movies the hero is more of the drifter, the pacifist, or nothing. He's not the hard-bitten person who conquers all evil and enemies.

YOUTH: His strength is in other ways.

STEVEN: Right. You're identifying with someone whose ideals in life you agree with, not someone who could physically defeat someone else.

YOUTH: What about the self-discipline of the producers? Do you feel that producers of movies can go too far, in terms of the sexuality they portray?

MRS. CRIST: Of course. Just as the manufacture of automobiles will go too far. So long as people keep buying. A good example of buyer-power is the TV program, "All in the Family." When there was concern about its being on or off the air, for the first time more people who were in favor of the show responded; in the past we've always heard from the anti's and nuts. And I think that if people will respond and be their own critics and not buy tasteless films, then we may get something better. Because let's face it, movies are a major industry. It is not an altruistic industry. There are exceptions but most people make movies to make money. They manufacture what will satisfy public demand. There is something in our national character that makes us demand stimulation of some sort. At the moment, it happens to be in sex and violence. I think the demand for sex in movies is the result of idiotic inhibition in the past 30 or 40 years which has done one generation great harm. I hope that this inhibition, and the hypocrisy that goes along with it, is coming to an end for the sake of my son's generation. I hope we're coming to a point where we are about to be honest about ourselves as human beings.

OUTH: Do you feel that just as a businessman should have a responsibility to put out a safe car, a movie producer also should have some kind of moral concern to put out a worthwhile movie?

MRS. CRIST: It's a very hard thing to say. Is he manufacturing something of quality or not? By my standards, 90% of the films that are made should not have been made in the first place. Ultimately, it levels out, and the things of quality survive.

OUTH: What are some of the standards by which you judge the 10% that are quality films?

MRS. CRIST: I've never really had a set of rules. But as I look back I find that the films I have admired greatly have in common the same qualities as those books and plays that have endured. Their function is clear. And I respect equally a movie that is made for pure entertainment, as for education, for enlightenment, or for emotional exploitation. We all need vicarious laughter and tears at certain times in our lives, just to take us out of ourselves, for pure fantasy and escape. And chills, thrills and horrors.

EVEN: But entertainment is really what *every* movie is.

RS. CRIST: Yes, Steven, but unfortunately when most people hear the word entertainment they think of choruses of dancing girls. It is really hard to apply a word like entertainment to a film like "One Day in the Life of Ivan Denisovich." It is not really entertaining to watch someone go through pre-dawn-to-dark day in a forced labor camp in Siberia. But it is a fantastic experience which gives you a great feeling of uplift in the faith in humanity. Still, I can't call it entertainment.

EVEN: When you are sitting in a seat and there's nothing on a screen which has been prefabricated, and now it's being shown by a machine, the thing on the screen is not an experience that I can really become involved in.

S. CRIST: But a really effective movie is going to move you. My basic touchstone for a good movie is that I don't know that I'm sitting in a movie theater watching something on a screen. I've been moved and I'm right up in there.



**"The new image
of the hero
is not the
hard-bitten guy
who conquers all"**

STEVEN: That's just escape.

MRS. CRIST: No, whether I am sharing the physical strains of the man in the forced labor camp, I am going through the search for the killer "Klute," I'm absorbed. I'm not just watching from a distance.

STEVEN: Being absorbed is a form of escape into another world with different people.

MRS. CRIST: But escape is an almost conscious thing instead of seeing another part of your own life.

"Films about
youth really tend
to underestimate
them"



STEVEN: I mean, there's nothing wrong with it all. It's just that you shouldn't try to make it into anything more than it is, which is going from here to your seat in the movie, another location.

MRS. CRIST: Yes, but a bad movie won't do that. It is going to leave you sitting where you are.

YOUTH: Could you give me some illustrations of movies that both of you feel are that quality?

MRS. CRIST: Of the recent movies I've seen, Fellini's film, "The Clowns," was, to me, just the perfect movie. It had fantasy, romance, realism, fascinating documentation, *cinema verité*, re-enactments—it had just everything. It was so filled with compassion, with tenderness, with the comedy and tragedy of life. It's a very revealing film, one that I can just see over and over and over. So far, it's the most fascinating film I've seen this year. I think that Fellini is the movie maker supreme.

One of the films I liked best last year was "Brewster McCloud." It was a highly-neglected

lm, but it had a great deal to say socially and morally. And the essential theme of the young man who deviates from his dream and is brought low by Miss All-American Sex-Pot was very important to put forth.

"Five Easy Pieces" was a very important film, and very apt in what it had to say to us about the adult drifter, the adult runaway, who refuses to take responsibility by caring for individual people. It's an important message, particularly for young people who love to go around loving the whole world.



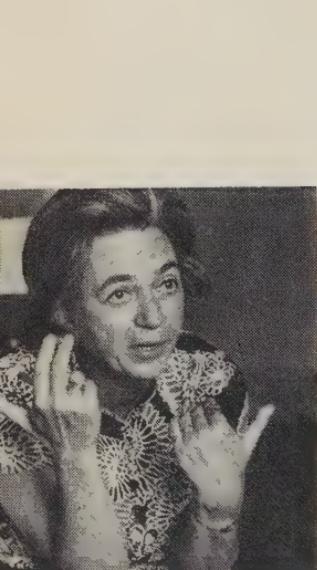
"Even films by young movie-makers show stereotypes, not people"

is far more difficult to love one person. I think "Ryan's Daughter" was the romantic film of the year in the biggest sense of the word, even beyond David Lean's scope as a cinematographer. "Women in Love" was another good one. I think movies have a great function in the interpretation of translation of literature, particularly classic books. Foreign films I very much liked were "This Man Must Die," a double-level thriller, and "The Passion of Anna." I'm a devout Bergman follower.

VEN: How about "Investigation of a Citizen Above Suspicion"?

CRIST: That's a very important film. What were the movies you especially liked, Steven?

VEN: The kind of movies that you were talking about are the same ones I would mention. I also liked "Gimme Shelter" very much, because it really worked on a lot of levels. You could take it simply as a Woodstock kind of movie where you sat and saw your favorite rock stars and had a good time.



But you could also see it as a really powerful statement about violence, which it was.

YOUTH: Mrs. Crist, what do you like most about being a critic?

MRS. CRIST: I like seeing every movie that is made and seeing it for nothing. This was my dream as a kid because I grew up in Canada around Montreal where you weren't allowed to go to the movies until you were 16, except for kiddie shows. Because of that, when we came to the U.S. I began to be mad for movies. I became an addict, and I dreamed that someday I would be able to be a critic. I saw two movies today, and to me there is always something very delicious about going to the movies in the daytime. To come out into the broad daylight from this great escape world, and see everyone going about his business is sort of added pleasure. And imagine getting paid for telling people what you think of movies! Wow, mean, what's a heaven for? But seriously, the thing that I enjoy most about my job is that I have the opportunity to share the good things with people. I think, really, all a critic can accomplish is to push the good. We have certainly found, to our sorrow, that we cannot kill the bad.

YOUTH: You don't feel then, like the theater critics that the movie critics can kill a movie?

MRS. CRIST: No, they can't. Indeed they can't. Year after year we see films that have had one good word said about them, but have made fortunes. For example, "The Carpetbaggers" I think holds the record as being a film that did not have one good word spoken for it anywhere in the course of its history. And it wound up being a money-making film of its time. Then there are certain freak shows like "Curious Yellow," and the other end, certain Disney and John Wayne movies. These are movies that will make money and nothing can kill them.

STEVEN: Well, it's a matter of supply and demand. There are some people who are going to walk away from "Brewster McCloud" after five minutes. They're just going to eat up John Wayne.

MRS. CRIST: Oh well, Steve, I think it would be

"Steven made a movie when he was in fourth grade"

most unfortunate and rather dreary world if we all liked the same things. We'd all wind up wanting to marry the same girl or the same boy. For example, I would say that a very large segment of our adult population hungers for, and deserves, the great innocence of the Disney movie. One difficulty, I suppose, that television has caught up with, and every night it's giving you about 43 different Disney movies under the guise of a series.

What people don't realize is that movies really changed their function with the advent of TV. All those B movies are now made for TV and, therefore, the family entertainment is essentially television. Movies used to be the family entertainment, but they are no longer for everybody. Yet the rating system still tries to assume that they are. And so it takes a movie like "Midnight Cowboy" and makes it an "X" movie because it has certain specific things in it. Well, that's absurd, ridiculous. *Of course* it wasn't for everybody. Your grandmother wouldn't know what was going on, it wasn't for her. Your father might be horrified and shocked, it wasn't for him. And yet your 15-year-old in the city would know exactly what it is about—loneliness, and how you become a person only if you care for another human being.

The same thing happened with "Bonnie and Clyde." All the complaints I got about the violence in that film were from people who didn't see it. And all "Bonnie and Clyde" had to say was that you live by violence you will die by violence. It was a Sunday school sermon, really, but one it held its audience. Nobody fell asleep and you reached the unreachable. And I think young people got that message because they weren't counting the corpses, and they weren't looking at the blood, but they *were* concerned with two beautiful people who lived violently. Then watch kids come out of there, their faces white at the end of that movie, because they discovered the path of sin is studded with roses. It was a horrifying and silent conclusion.

JTH: Steven, do you often disagree with your mother in her opinions of movies?

SVEN: I think there are just a few movies that



"It was a
two-minute film;
it was my
statement on
pacifism"



**"A major flaw
in movies
is that everyone
seems to have been
born on a half-shell
rising in the mist,
with no roots"**

I liked and she didn't or the other way around. YOUTH: Do you feel that, generally, movies about young people don't come across as real?

STEVEN: They all bother me pretty much, because they are all trying to make a statement. And it seems to me that they all end up with the kid coming back, with the whole family making up, with everybody realizing what's wrong with them. And they always make the problem out to be a very simple thing—the parents are a little too eccentric, the kid is a little too eccentric, everyone is a little too funky. They never call out any real difference.

MRS. CRIST: I think the point that Steven's making is that, for the most part, these films really tend to underestimate young people. We tend to look at youth subjectively, because the norm is never interesting, so we take the abnormal. For example, the films about student revolution: "Strawberry Statement," "Getting Straight," "The Magic Garden of Stanley Sweetheart," "R.P.M."—all of the painted youth in the most insulting terms. What we have not realized is that because of TV, we are a relatively unified country. Young people are much the same wherever you go. Of course there's a broad range within each community, but compared with 20 years ago, the sophistication is fantastic today. I think one of the things that Steven found offensive about the kids in "The Summer of '42" was the same thing I found offensive. There are these three year-old kids who have absolutely no interest in life beyond sex and I was not quite sure that any one of them would know how to spell his name correctly. Most of these films are being made by people in their 40's and 50's, who haven't been near a young person in years. I find myself a very lucky movie critic, having Steven around, because I'm teaching, writing, and lecturing, at least I am in touch with the reality of young people today.

STEVEN: I think the most offensive thing about older film-makers is that they're all rich and established—and here they are trying to tell us about youth in the country, how they all feel, and I think they're all going to go back to their parents and make up.

MRS. CRIST: Well, not very many of the films even conceded that any of these kids *had* parents, Steven. None of the student revolution movies ever gave you the slightest indication of where these people were getting their tuition, where they came from. I find this the major flaw of movies today. Everyone seems to have been born on a half-shell rising in the mist, and has no roots. And most people do have roots.

YOUTH: Some movies today are being made by young movie-makers. Do you feel that they do a better job than the adult?

STEVEN: Well, I think they're adding more of a touch of realism. But, still, they're not talking about people, but about stereotypes. Now here is your revolutionary, here's your jock, here's your pacifist, here's your liberal. It's not "Here is John and I'm going to tell you about John and what kind of person he is." It's "Here's your revolutionary, and, oh, by the way, his name is John and he's a human being, he's made out of flesh and blood." I can't think of a single "youth" movie I've liked.

MRS. CRIST: I think part of the problem with young film-makers is that it has become very fashionable to make movies. And too many young people think they're going to make points by saying exactly what you want them to say in a movie. I've seen so many films that say that war is bad, I've almost reached the point where I'd give an A— off the bat to somebody who will say war is good, because it might take a little intellectual effort to prove that. But it has become such a cliche now—"war is hell, and I am a flower and the world owes me a living and I want to be happy." Well, how nice! But what are you going to do for the world? And why would I love you? Not just because you're young. This, of course, has become the big crisis of this age—that young people think that just their youth *per se* entitles them to respect, admiration, affection—all of which I think have to be earned.

Our whole trouble is that we keep talking to ourselves all the time. This is why I like "Cold Turkey" and the TV show, "All in the Family," and "Z" and "Investigation," because they put the message in terms that go beyond the converted.



"Since my mother sees movies during weekdays, my father and I catch up on our movie-going on weekends"

YOUTH: What kind of flak do you get?

MRS. CRIST: A great deal. And this is the who point, because I think the only purpose of a critic to stimulate, to irritate, to make people re-think the own opinions. The mail I get is about 50% vi me, and 50% against me.

YOUTH: How many movies do you see in a wee-

MRS. CRIST: I guess it averages out to about eight. Because I saw 415 new movies last year. Ste and I are great late movie watchers, but he hasn't got his old lady's stick-to-itness. I mean, he isn't there with me around 3 a.m. I'm one of the few movie lovers who doesn't really object to movies on TV. In fact, I have found that a good movie can endure being chopped up, the parts are always good as the whole. And a bad movie, if anything improves on TV because you get it in small parts instead of one awful lump.

I really am an addict. You have to be, to be a critic. Not all critics make a point of seeing movies, but I keep thinking if I don't, I might miss the greatest movie ever made.

"I really am a movie addict, even watching late, late movies on television"



SEVEN: I'd love to watch movies on TV, but every time I do I just go out of my mind with those commercials. I get so emotionally torn up.

YOUTH: Mrs. Crist, what would you tell a young person who wants to be a critic?

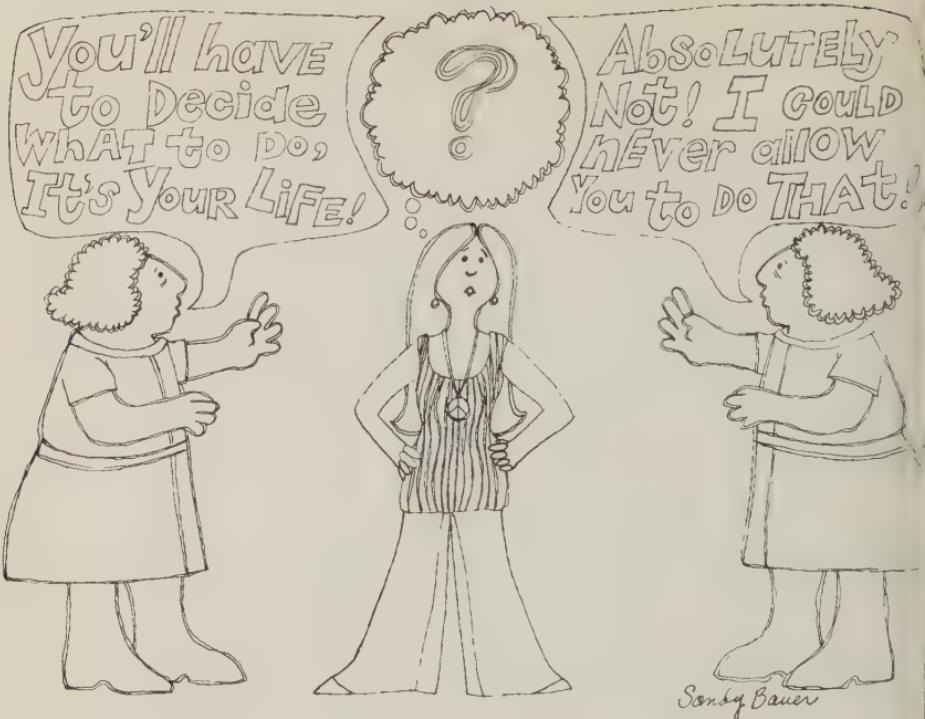
MRS. CRIST: Oh, the usual letter I get is: "I am 15 years old and I would like to be a movie critic just like you. Do I have to finish high school?" I usually tell the 15-year-old, yes, you do, and you have to finish college. And you have to know all about movies and you have to be literate, and you ought to work a little bit to discover what the real world is like before you retire into an unreal world. Most important, you have to determine what kind of movie critic you want to be.

And you get yourself a job in one of the media, whether it's newspaper, or magazine, or radio, or TV, so that you will be there when the job of movie critic falls vacant. I was in the right place, but it was 18 years before I got the job.

We're all critics. The only thing that separates you as a lay critic from me as a professional critic is that I have the job.

"I go out of my mind with those commercials interrupting TV movies"





The phrase "the permissive generation" is getting a pretty permissive workout these days and it makes a person say: "If my parents can lay down all the rules they do and then say I'm getting away with murder, what were their parents like when they were my age? Mr. and Mrs. Simon Legree?"

And you know your grandparents couldn't possibly be such evil up-bringers as all that. The proof is that they brought up a couple of basically sound human beings. So why is there suddenly all this talk about today's "undisciplined youth" and "roving bands of revolutionaries"? Today's "revolutionaries" are the Hippies of the 60's and the Beatniks of the 50's and the Beeboppers of the 40's

and the Socialists of the 30's and the roarers of the Roaring Twenties. What's the big difference?

This paragraph should contain an answer to the question ended the previous paragraph. What makes the current generation basically different from any of its predecessors? What is particularly permissive about today's youth? And of course this paragraph isn't going to contain a single answer because none of us is. Are you getting away with more than your parents did years ago? Or their parents years before that? You can find some answers to those questions by simply switching roles.

It is obvious that you are someone who is facing a world reac-

would you be a permissive parent?

by Jean Whiting

umber of life-style alternatives and being influenced by a world record number of stimuli. What if you were the parent of someone with those choices and influences? How would you handle the problems your parents are handling now as they watch you facing to adulthood?

o this is the hypothesis: You are living in the beginning of the eighth decade of the Twentieth century and you are the parent of a bright, pleasant, generally normal 17-year-old female. Her marks in her first semester this year have not been bringing in scholastic recruiters from Harvard Law School, but they really have not been that bad. Her circle of friends is generally long-

haired, polite, inquisitive and loud. All in all, you have no real complaints about your daughter.

One evening you are clearing the dinner table and you overhear your daughter on the phone:

“Pam, I know because I saw her myself,” your daughter is saying with hushed emphasis. “Cindy is using speed. She says it’s a fantastic trip . . . No, I have not told anyone but you, and I don’t intend to.”

What would you do after hearing this, parent? You know the Cindy your daughter is talking about and you know her parents. Should you take any kind of action? Try answering that question and the ones that follow, grading yourself as indicated.

You might get some insight into what kind of parent you may someday be, and what kind of person you are now.

The alternatives:

(a) You tell your daughter after she hangs up that you accidentally overheard what she said about Cindy. You say you don't want to meddle, but you know that speed is a proven addictive killer, and you think Cindy's parents ought to be told. You tell her that if she won't do the telling, you will. (add five points)

(b) You say nothing to your daughter because you don't want to be accused of eavesdropping. But because you are concerned about Cindy's dangerous experimentation, you drop an anonymous note to her parents telling them what you know. (add ten points)

(c) You do nothing, because no matter how dangerous it is, it's not your business. (add one point)

Another situation: A professor at the local college has admitted in the newspapers that he was once a member of the Communist party and is still sympathetic to many of the party's ideals. The College Board of Trustees is meeting tonight to decide whether the professor should remain on the faculty, and while you personally believe he should not, your daughter strongly disagrees. "What difference does it make if he was once a communist?" she

demands. "He is a wonderful and objective instructor. Some kids are going to picket the trustees meeting, and I'm going to be with them."

Some alternatives:

(a) You forbid your daughter to go. (add ten points)

(b) You explain to your daughter your feelings on the matter and say that because those feelings, you would rather she did not attend the demonstration. You leave the final decision up to her. (add five points)

(c) You tell your daughter that she is free to demonstrate for what she wants, but she has to be in by 10 p.m. (add ten points)

You move into a house that lets your daughter have her own room. She immediately begins to decorate it with posters you find objectionable, scents it with incense that makes you sneeze, and fills it with music you can't stand.

Some alternatives:

(a) You tell her that the room is hers, but that she shares the house with a family. The incense is okay so long as it stays in the room where it has been lighted. When the music is audible in the living room, it's too loud in the bedroom. The posters are all business. (add five points)

(b) You explain to your daughter that until she starts paying that portion of the rent that her room costs, you are going to make decisions about what goes on the wall and what incense

urned. You also tell her to keep her phonograph down. (add nine points)

(c) You use air freshener to get the smell of incense out of the rest of the house and, realizing that your daughter would resent having your artistic views imposed upon her, you say nothing about the posters and the loud music. (add one point)

Your daughter announced that as of this week, all her friends except two have permission to stay out on weekends until 1 a.m. and those two have no curfew at all. She thinks it is only fair that she be given the same hours as her friends. You have to give your daughter an answer.

Some possible answers:

(a) "Quite simply, I can't get sleep until you get home in the evening and I don't want to be staying up until 1 a.m. every Friday and Saturday night. So, the curfew stays at midnight." (plus three points)

(b) "All right, as of this weekend, you have no curfew whatever. You are old enough to be responsible for your own." (plus one point)

(c) "If most of your friends can stay out until one, I suppose it is reasonable that you should be able to also. All I insist upon is that I know where you are going and who you are going to be with." (plus five points)

movie comes to the local theater that has a "Restricted" rating, meaning that your daughter can't

go unless accompanied by a parent. You have no desire to see the movie but your daughter has asked you to accompany her because she's dying to see it.

Some alternatives:

(a) You tell your daughter no, you just have no desire to sit through three hours of what you consider trash just because she wants to see a movie. (add five points)

(b) You agree to accompany your daughter this time, but warn her that this is the last time you intend to attend a movie you have no desire to see. (add two points)

(c) You tell your daughter you have no desire to see a restricted movie, nor any desire to have your daughter see one. Period. (add ten points)

Your daughter has been accepted to three colleges. One is the local community college which is free. One is the state university 70 miles away which has a moderate tuition. The third is a small, coed Liberal Arts college that is quite expensive, 200 miles away. Your



daughter comes to you and says: "To tell you the truth, I can't make up my mind which school to attend. Could you help me?"

Some possible answers:

(a) "Sure, I can help you. Go to State. It's the perfect compromise." (add nine points)

(b) "I can give you some advice. You'll get the best education at the college that suits you best. If you want to go to the small Liberal Arts College, you'll probably have to get a part-time job to cover expenses, and that could hurt your studies. If you go to the community college, you'll probably keep living at home and I'm not sure if that's such a good idea. If you go to the state university, you may get lost in the sea of faces. So there's something to say against each choice. Now go find something positive about one of the colleges, and that is the one you should attend." (add five points)

(c) "I can't make all your decisions for you, and this one especially has to be made by you. You're a big girl now." (add two points)

Your daughter got a speeding ticket six weeks after she got her drivers's license. If she had received the ticket two weeks earlier, under state law, her license would have been suspended. But now, she just has to pay a \$15 fine. You would like her to stop driving altogether, and at the same time you realize that she should drive often and gain experience.

Some alternatives:

(a) Restrict your daughter's driving to the daytime, explaining that if she were caught speeding, it would mean she wasn't a fully responsible driver, no matter what the state law says. (add five points)

(b) Get your daughter a book on highway safety and, without saying anything, leave it on her bed. (add one point)

(c) Take away your daughter's driving privileges. (add ten points)

Your daughter is actively campaigning for a candidate for the state legislature that you know for a fact is dishonest.

Some alternatives:

(a) You forbid your daughter to campaign for the man and explain that while normally you would never restrict her in such a way, these are special circumstances. (add ten points)

(b) You allow your daughter to continue campaigning for the candidate, hoping that she will find out eventually that he is worthless. (add two points)

(c) You take your daughter aside and tell her what you know.



out the candidate and where you got your information. If she wants, you say, she can check it herself. You explain to your daughter that you are not trying to smear the man's reputation, but you believe she should be privy to all the information you have, especially if she is campaigning for the guy. (add five points)

Your daughter is going steady with a young man who is well-haved, apparently intelligent and reasonably ambitious, yet for some reason, you just don't like him. You can't put your finger on it, but the young man just bugs you the wrong way. You wish your daughter weren't seeing him, or at least not seeing as much of him.

me alternatives.

(a) You can tell your daughter that you do not believe going steady is a good idea at her age, and suggest that she start dating some other young men. (add two points)

(b) You tell your daughter to stop dating the young man in question so exclusively. (add eight points)

(c) You tell your daughter exactly what you think. "There's something about that fellow that just can't put my finger on, but I don't like it. I'm uncomfortable when I know you're out with him, and yet I think you have enough good sense to date someone worthwhile. Do you know what the trouble could be? And if not, could you have some of your dates here at the house so I could

get to know him better." (add five points)

Scoring:

Obviously, this is not a quiz, but a set-up. The ideal score is 45 because each alternative with a five-point value is the answer which involves communication.

The higher your score, the stricter a parent you would be, and the less you are likely to communicate with, or for that matter, know your child. High scorers are authoritarian.

If your score is lower than 45, it means you are generally a rod-sparer, a potentially permissive parent. You also potentially want to buy your child's love if your scores are around the teens or 20s. If you let your daughter picket for a cause you were against, and didn't explain why you were against the cause, you would be coddling. If you told your high school daughter she could stay out as late as she wanted on weekends, without telling her it worried you, you would be spoiling her. But worse, you wouldn't be getting to know her, and she wouldn't be getting to know you.

Like all quizzes of this nature, this "Parent Quiz" is admittedly imprecise. Probably the only way to find out what kind of parent you can be is to be one.

We just hope that the quiz told you a little something about yourself, or about your parents. That's what it was intended to do.

Touch 'n Go

YOUTH GOES MAD

I was reading the September issue of *MAD* magazine and I saw the letter and photo from YOUTH. Please send me a copy of your June issue so I can read the article on *MAD*, and a subscription to YOUTH, too.

—D. M., N.Y., N.Y.

CUTE, CAMP AND CHIC

How in the world could you devote space in your fine magazine to that most pathetic of creatures, Erich Segal (April 1971)? Of all the smart, cute, camp, chic, "in" figures cluttering up the news, Segal is surely the most distasteful. The man is an unending cynic. He is the personification of all that is embarrassing in his race. He is a Playboy par excellence, an ethic which is sick and selfish in the extreme. We have a "masculinity crisis" in the nation. Boys have a very difficult time achieving any kind of identity today. Segal's appearance in YOUTH is, in my opinion, not a meaningful contribution to this debate.

—P. D., Rootstown, Ohio

COLLECTOR'S ITEM

I have been collecting "images of Christ" for some time, and so was delighted to see the remarkable poster in the April issue of YOUTH. Please send me an unfolded copy of the poster so that I can frame it.

—F. H., Spokane, Wash.

SPREADING YOUTH

You have a tremendously valuable publication which I'd like to share

with some friends. Please send copies of the April issue with the "Images of Christ" poster. I especially liked the interview with Eric Segal, and the article on why ad men have hang-up about clothes and hair.

—D. S., Elgin, Ill.

BACK TO BASICS

We have been terribly disappointed in YOUTH, and do not care to reorder. When you get your feet back on the ground, back to religion realistically, back to basics, so speak instead of this "social region," we would be interested in subscribing again.

—L. R., Beatrice, Neb.

TUNED IN

I'd just like to say that YOUTH is one of the finest church publications around. We appreciate your being really tuned in to what is happening both in and out of the contemporary church. Our youth groups use it as a resource constantly.

—Rev. G. T., Mexico City, Mexico

IS THE WAR DIRTY?

I am ashamed of YOUTH for publishing the poem, "Dead at 19" by Cindy Thomas (Feb., 1971). Why must we assume that the Vietnam war is dirty and not to have its place in history as a cause for which our American boys were proud to fight? Why tear out a mother's heart by telling her that her son died not in glory, but by bullets which splattered his blood in "dirty work." We want the war over, but many of

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... and receive a FREE copy of the "Images of Christ" poster which appeared in our April issue.

"YOUTH magazine is a friend you can trust"—so wrote one of our readers recently. We want you to become part of our world-wide circle of friends, young and old alike, who seek new hope and direction for the quality of their lives through the pages of YOUTH magazine. And we're fun to read, too! So come along and help us get it together. We promise an exciting time ahead!

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(Not applicable to subscription renewals.)

ys and families throughout the S. are proud of this nation and its desire to help others in need, political as well as otherwise. Let them ve their glory—and that's of a job ll done, even though death is a gh price to pay.

—B. B., Westboro, Mass.

YOUTH TRAVELS

Here where I am staying in Berlin a year YOUTH is the center of interest when friends come to visit I've got a great magazine, withative, thought-provoking articles.

—C. W., West Berlin, Germany

CRITICIZING THE CRITICS

I've been noticing lately that most the people who object to what YOUTH is printing are adults. Criticism of the government, or the war, should not be censored. This is the y the Communist government rates—all good comments, no bad s. We want to know how it is h other countries (like Cuba) with other teens (like Debbie et). We have a right to be informed. YOUTH has done a fantastic on articles in the past, and I merely hope that it will not yield lower itself due to a bit of pres-
—G. M., Caledonia, Ohio

PER SHRINKS!

I'm looking forward to reading e articles by the Doctors Bricklin YOUTH. Right on!

—K. P., Morgantown, Pa.

EDITOR'S NOTE: More in October!



PEGGY WILLIAMS GIRL CLOWN

BY EILEEN STUKA

Photos by Maddy



For circus people who wake up to the sound of elephants laughing and lions yawning, and rub their eyes, still painted from last night's show, how could anything seem unusual! Yet, in this world of the extraordinary where men walk on their hands and wave with their feet, a 22-year-old girl from Madison, Wisc., has stirred things up.

You might not recognize Peggy Williams if you went to see her in the Ringling Bros. and Barnum & Bailey Circus, but behind the layers of powder and greasepaint, and inside a pair of saggy, baggy pants, she's there. She's probably tickling a two-year-old with a fuzzy pink plume or chasing a slippery dog across the ring or climbing out of a cardboard computer, because she works to make you smile.

When Ringling Bros. hired Peggy as a clown for this season, it was an event in circus history. For the first time in twenty years, the circus would have a female clown, and besides that, someone who was not a member of a circus family had been chosen. (At the same time Peggy was hired, another girl clown was selected, but she travels with a different unit of the circus.)

"At first the older clowns teased me somewhat," tells Peggy, as she makes up for a Sunday afternoon show. "But it wasn't serious teasing, I didn't find any bitterness in it. The circus is a very traditional place, and for me to work here is breaking tradition. A clown is not really a man or a woman, it's a third part that is a little bit human and can

get away with things. I don't think anyone should look at me and project that I'm a man or I'm a woman because that's too defining—it's too limiting. I am a person, maybe.

"A lot of people have asked me if I did this for women's lib and it really had very little to do with it. I wanted to try something new and this is the place where I could experience it. But I think that the fact that there *is* a movement might have subconsciously given me confidence to go into a field that was all-male."

Peggy, or Pelenore, her clown name (a combination of her first and middle names), used to go to the circus in Madison, Wisc., every year with her parents. She wondered about circus life, but her curiosity was pushed to the back of her mind.

As a speech pathology major at the University of Wisconsin, Peggy gravitated toward working with deaf children. To study pantomime, the language of the deaf, she went to Clown College in Florida after graduation last June. She had planned to do two things at once—find out about clowning and perfect mime techniques to use in her work. But clowning soon pulled her away from speech pathology and things started happening.

"My greatest experience was a couple of months ago. There was a group of deaf children in the audience. I had learned a bit about sign language and I said a few things to them. I don't know the whole alphabet, but I remembered real hard for a minute just to be able to talk to them. I spelled my name and they really got off on it and it made me happy." Did she think she had made the right choice in becoming a clown?

"I'm greatly enjoying myself right now, and I have a lot to learn about clowning. The older clowns know so much about pantomime they can get a message across with their motions. It takes time and experience, and I need both."





"I would have had to get my master's degree to work as a professional in speech pathology, and that meant another year of school. I couldn't see going through another rioting year, especially since I had gone through four years of bombing and tear gas. I'd just had it with the violence; I couldn't try to concentrate through all that for another year just to get a degree. I knew there was a better way."

Two weeks after Peggy signed a contract with Ringling Bros., she began rehearsals and a new life style. "I never made such a transition before. I lived a relatively normal life—I grew up in the same city and traveled a little in the summers—but living on a circus train was a big change. I moved into the girls' dormitory car where I have a bunk, a closet, two drawers and another bunk to store things on. You are really limited in space, so you have to travel light, but still have enough things for all occasions. There are about 22 girls and we have one clothes dryer, six sinks and four bathrooms. You've got to learn to share and to be considerate, especially when it comes to radios, TV sets, and tape recorders.

"One thing I wish I had more of around here is privacy, but I could live in any amount of space after this. And I wouldn't trade this experience of meeting all different kinds of people. I had read about the Iron Curtain and communist countries like Bulgaria, and all the things I had heard in history class taught me that the people there were communist—something bad. Now, I can't believe that, because I know people from there and they're not bad, or dumb, or brainwashed. It's really changed my perspective about things in the world as well as about history class."

Now, twice a day and three times on Saturday, 50 weeks out of every year, Peggy is faced with one of the hardest jobs I can think of—trying to make people laugh. She had studied American humor at

Clown College where she saw movies done by Chaplin, The Marx Brothers, Keaton and The Keystone Kops, but still, that did not truly define laughter.

"It's hard to make people laugh, especially middle-class parents who don't seem to want to laugh. They bring their kids to the circus and tap them on the shoulder and say, 'Oh, look at the clown,' and expect the children to enjoy themselves while they sit there with solemn faces. They think they've done their duty and nothing more is required. But I work on those people, the middle-class parents, because laughter is for everyone.

Children react very rapidly and I think it's because they are honest and they realize that clowns are mimicking the way humans are. A lot of people—whether it's honesty or dishonesty or intimidation—won't laugh at themselves anymore. The older people get, the more uptight and defensive they become, but kids have an honesty that hasn't been destroyed by social mores. If kids don't like something, they'll tell you and give you a reason why, and I really appreciate that.

Sometimes a child will see me eating dinner or having a Coke and chatting. He'll look at me and say, 'Clowns can't talk and eat,' and I'll say, 'Oh, yes I can.' Kids don't think clowns are human—it's a fantasy image, and it's really neat to see a child's eyes when you shake hands with him. It's fun to make him happy, if only for a second."

Peggy stopped for a moment, put her makeup mirror down and brushed herself off. The powder that she had been splashing onto her face with a giant puff had coated her red and white suspendered pants. "It used to take me hours to put makeup on, but now it only takes about 20 minutes. Before, I would sit here and take the whole thing off whenever my hand slipped, but you learn how to change your makeup slightly to overcome the problem."





One of the most difficult things for Peggy to face was the fact that not all children would love her as a clown. "The first kid that screamed at me, I thought, 'God, I'm a failure.' But it's a big thing for a three-year-old to go into an arena, walk through crowds, and face thousands of seats and people who are bigger than he is. That's scary enough, much less having some geeky-faced thing come up and go 'bloooo.' (Peggy twitches her face into a big grin and sticks out her tongue). That could blow a kid's mind."

But sometimes, it's the older kids who are afraid—not of clowns, but of life—and they come to the circus to get away. "I've met so many teenagers this year who are having a bad time at home, and want to take off and be a clown and make everybody laugh and lead a beautiful fantasy life. Forget it, it doesn't work that way. I tell them to stay home because this is no place to come if you're running away from something. This job requires not only a lot of stamina and responsibility, but also dedication. This is the last place on earth that I would recommend for anyone trying to escape; there have been some moments with this show when I have wanted to be anywhere but here. It's a rough life for someone who is not together, because freedom comes in small packages, especially freedom of time. And discipline is a must."

"Saturday mornings are just one example of the disciplined life. You have to get up every Saturday morning when everyone else is sleeping. It takes a lot of energy and sometimes you just don't want to do it, but you have to. There are 275 people here and no one is going to tell you it's time to wake up. You just set your alarm, put on your makeup and do a show."



Fortunately for Peggy, her family did not object when she announced that she was going to become a clown. They were excited about her being able to travel and work at the same time, since they had

never traveled much themselves. The only problem is that she has to do most of her sightseeing in the morning because every afternoon there is another show. But Peggy does her best to absorb as much about each new place as she can.

Meeting new people is not easy because the circus is in and out of a town after a few days' visit. To know and trust people takes longer than just a day or two, so that does not usually happen. Although she might make occasional acquaintances, Peggy's social life centers around her circus friends.

"People in the circus are really nice people for the most part. Whether you like it or not, they tell you what they think; they do what they please and no one tries to run anyone else's life. Everyone has got to do a show, and that's the one thing in common, but otherwise you just don't step on anyone's toes, and you learn to live in small spaces. I don't think there is another single place with so many varieties of people all together."

Peggy was just about finished applying her makeup and she pulled out the frizzy yellow wig that would be her hair. I wondered how she had come to decide upon the face that she put on each day.

"We spent the most amount of time in Clown College on makeup—about an hour and a half a day, because it's important as far as clowning goes. The makeup has to complement your facial features so that it moves with you; it has to somehow work for you. We spent a lot of time just looking in the mirror and moving our noses around, finding out what parts of our face move and what parts don't. We discovered the shape of our faces. There is no way to look at a person and say, 'Why don't you have a triangle here and a circle there?' You just have to put it on, and see what develops. The makeup I have now is a culmination of many weeks of bad makeups, and experimentation with colors, forms and facial movements.





hen you first begin, it takes a couple of good
ths for your skin to get accustomed to absorbing
the makeup during the day. And at night it's
al operation with baby oil and cream to get it
off. It's worse on Saturdays when I'm in makeup
nine in the morning until eleven at night."

I looked at me with her white face, red mouth
nose and big blue teardrops that lingered on
cheek. "Peggy why do you have tears?" I
d. "That's so sad."

ll, there's a lot of sad things going on in the
d. I guess I have tears because you can't al-
be happy, whether you'd like to or not. I
that if the Vietnam war weren't going on,
would have a lot to do with it, too."



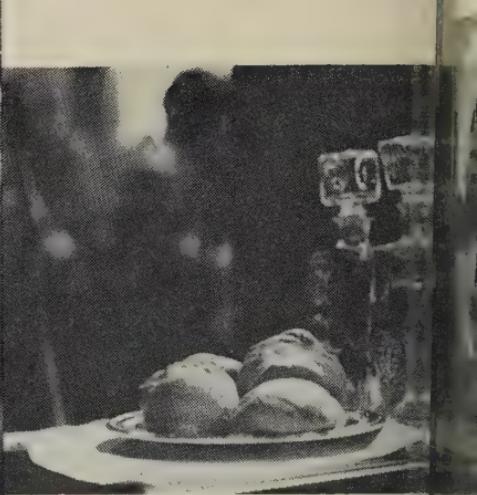
the rites of rock

Huston Horn

os by Don Rogers

a Sunday night in Southern California, inside a very staid, very dry, very Anglo-Saxon-looking Episcopal church. The people—up to a thousand of them—are tall and straight, young and not-so-tough, standing side-by-side, jammed shoulder to shoulder. Their bodies moving fluidly with the band's music, their hands and a tambourine marking the beat, their feet less ("... I'd hammer out love between my brothers and my sisters, all over this land"). From a loft overhead somebody's blowing bubbles down to the floor, and younger kids are standing on the cushions in the pews, for the kids' sake, to get a better look at the rock musicians down front, bent over, bass and steel guitars, drums





People of many faiths participate in the rock mass, singing, dancing in the aisles, greeting and embracing strangers.

and an electronic piano. The stately old nave of that Establishment church in downtown Pasadena is alive with song, alive with feeling.

Meanwhile, at the architectural cross-roads of the building, a dozen ministers of all stripes—Episcopal, Presbyterian, Baptist, United Church of Christ, Methodist—are gathered around a small table, an altar at this particular moment. They watch as a young man and his girl come down the center aisle bearing a decanter of wine the color of amber and a basket of small loaves of bread freshly baked in home ovens. One of the ministers receives the gifts and fills six silver chalices with the wine and places the bread

on six silver plates. And when the band has wound down, swings into a perigee of Nashville songs, the minister looks out at the turned-on-people and bids them “Lift up your hearts.”

There is good reason to believe all those responding “We lift up unto the Lord” mean just body and soul. For this rock mass is a very special observance of the Lord’s Supper celebrated once a month in Pasadena’s All Saints Church, consistently draws crowds and high praise—both ecclesiastical. And while only a small percentage of those who attend the rites of rock are members of the Saints parish, participation invi-



about everybody, with few reticent to join the singing, few reluctant to dance in the aisles, few reticent about greeting and embracing strangers during the Passing of Peace. ("It isn't that you know *n*," one high school senior said, "that you trust them.") Indeed, the spirit of lifted hearts generated the celebration of Holy Communion spills over into a reception punch and coffee and doughnuts at the Parish House afterwards. I encouraged by a past experience, enticed by friends or drawn by advertisements in the Pasadena and Angeles papers, the people keeping in ever greater numbers.

Does all this mean that God is alive

and well in Pasadena? Such an optimistic conclusion based on the success of the rock masses is not easily proved, even if the surface evidence—the attendance and the high level of participation—suggests that the answer is "Yes." What can be shown to be true is that vital, contemporary worship does not go begging for worshippers.

Although the celebration of Holy Communion at All Saints hews close to the richly sacramental Episcopal tradition—the broken bread and common cup of wine are regarded as the Body and Blood of Christ—people of all persuasions and backgrounds make their Communions when the bread and wine

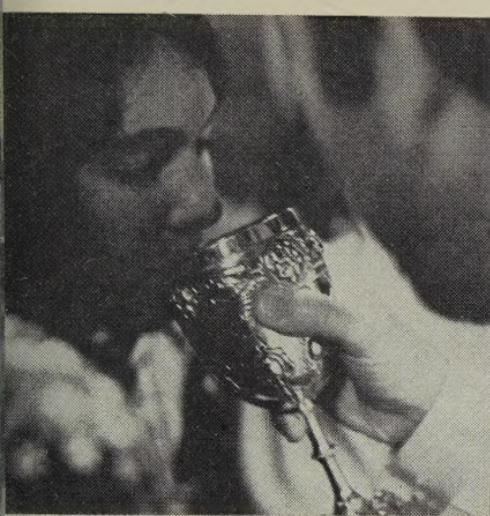


are offered. Even the ministers seem so caught up in the affirmative feelings that on one occasion a minister holding the cup of consecrated wine was from the Society of Friends, a denomination that never engages in sacramental worship.

Perhaps it is just the effect of the music. Perhaps. The band usually on hand is a new Southern California group with a country flavor who call themselves "Maggie" and have already signed a recording contract. The music they have been playing for the rock masses is a blend of original compositions (two of them, "I Don't Mind" and "Hot Little Hands" are scheduled for release on an MGM single) and

familiar rock, folk and gospel. An important point is that no apology is made for pure, secular rock; it is offered as a creative, positive statement on its own terms. It, too, is a celebration of the realities of everyday life—its heartbreak and joys.

Or is it the readings, secular and scriptural, incorporated into the service? There has been a Ferlinghetti poem, an essay by Mrs. Martin Luther King, a paragraph from the writings of Daniel Berrigan, lyrics of a song from "Hair", one by John Lennon, thoughts by Albert Camus, Carl Sandburg, Anne Donne, the Book of Genesis and Luke.



**apology is made for pure,
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of all of them in concert: the
c, the meditations, the prayers,
exchanges of peace and warmth,
ecalling of the Last Supper, the
ing up in lines 50 deep to re-
the bread and wine. Probably
the essence of things shared
felt by 1000 people gathered
nd the Lord's Table.

atever it is, it seems to work as
hip, and the clergy of All
s have given up trying to read
inds and motivations of people
rarely see between the monthly
es. They repeat the basic struc-
of what has succeeded and con-
to marvel that such a celebra-

tion seems to fill the need of many
who may otherwise give the estab-
lished church a wide berth on
Sundays—and on most other days as
well.

Of course, not everybody likes this
kind of worship, and for every
septuagenarian who walks in and
stays, there may be a teenager who
walks out. "But then it's not meant
to be an answer to everybody's
prayer," says The Rev. George Regas,
the rector of All Saints. "It's meant
to provide a different drum beat for
those who cannot hear the church's
old one. It's meant to feed some of
the hungry people the church doesn't
reach at 11 o'clock on Sunday morn-
ing."

I AM DISCOURAGED

- by how out of joint things are
- by the breakdown of trust among our leaders, who justify deceit for the good of the country
- by the breakdown of law and order, because the use of force seems to be the only answer we have to our problems
- by the breakdown of human love, because the way to get ahead is to exploit the other guy

I AM EMBARRASSED

- by my own lack of judgment
- by my fantasizing that youth alone can change society overnight
- by my seeing that many our age just don't give a damn about healing society's ills
- by my realizing that many revolutionary leaders neither represent the hopes of the people they seek to save, nor are themselves above cheating, violence, and intolerance

I AM FRIGHTENED

- by our own potential for destruction
- by being denied a creative outlet for our own rage
- by our classifying opponents as subhuman
- by the growing use of terrorism by youth who stop at nothing to gain their goals

I LOOK AT THE ENEMY

and he is me, too!

I LOOK AT MYSELF AND ASK:

- Shall I silently withdraw to escape it all?
- Shall I turn inward for meditation?
- Shall I admit my own dark side, as well as that of my opponent, and step forward to ready myself for long, involved work ahead?

CP

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